

Mark Simpson

BURNING CANDLES, DYING STARS

Is there pedagogical value in suggesting that students should work to the hours specified in the EU Working Time Directive?

A case study

11th April 2011

CONTENTS

1	INTRODUCTION	3
2	THE EUROPEAN UNION WORKING TIME DIRECTIVE	3
3	NEW WRITING 2010	4
4	SCALE AND SCHEDULE	6
5	IMMEDIATE RELEVANCE OF THE EU WORKING TIME DIRECTIVE	8
6	ADDITIONAL RELEVANT HEALTH & SAFETY ISSUES	9
7	THE STUDENT LEARNING EXPERIENCE	10
8	CONCLUSION	12
	BIBLIOGRAPHY	14
	APPENDICES	
1	NEW WRITING PRODUCTION SCHEDULES	
2	NEW WRITING ASSOCIATED PAPERWORK	

1 INTRODUCTION

Discussing the ethos behind THE EUROPEAN UNION WORKING TIME DIRECTIVE and using last year's NEW WRITING project at Rose Bruford College as a case study, this paper will explore the benefits or otherwise of the student opting out or indeed being expected to opt out from this controversial piece of legislation. One question that has to be asked is whether or not students are actually aware of this legislation and the reasons, historical and otherwise, for its inception.

This exploration opens up questions of the duty of care we, as university teachers and supporters of learning, have towards our students. If we have to ask students to work all the hours that God gives because "the show must go on", in reality how safe is the environment we have created for them to inhabit? Conversely, perhaps this experience has genuine value in that it gives the student a very real idea of the long hours and hard work theatre demands.

Specific to vocational higher education (HE) in the performing arts, the bulk of our work is centered on practice rather than classroom based learning. Whilst much of our learning and teaching here is carried out within constraints, a tight budget for example, this can lead to a certain disregard for other rules and regulations; rules and regulations for which we give students responsibility, but which in reality we do not give them the authority to enforce.

Most of the students it has been my privilege to teach will happily "burn the candle at both ends", but by asking them to do so in their place of learning, are we putting our future bright stars at risk of "burn out" even before they embark on a career in the industry?

2 THE EUROPEAN UNION WORKING TIME DIRECTIVE

Is there pedagogical value in suggesting that students should work to the hours specified in the EU Working Time Directive?

In asking this question, I spent some time considering how I should frame it. The European Union (EU) Working Time Directive (directive) is seldom, if ever adhered to in the industry, however it is there for very good reasons. It is these reasons I shall start by exploring.

The directive was introduced in 1993 by the EU member states, with the aim of improving employment conditions. It was a legislative breakthrough, which changed employment law and set a maximum 48-hour working week.¹

This legislation is framed by a longstanding trade union demand:

*Setting a limit of the number of hours workers can be forced to work is one of the oldest and most fundamental trade union demands, dating back to the struggles of the 1880s and earlier. In 1919, the very first international convention on working conditions established the eight-hour working day and the 48-hour week. The European Union has acknowledged these principles since its foundation. The European Social Charter, dating back to 1961, commits member states to ensure “reasonable daily and weekly working hours”, and to a progressive reduction in the length of the working week, while the EU Charter of Fundamental Rights (2000) declares that “every worker has the right to limitation of maximum working hours”.*²

The directive (93/104/EC) aimed to ensure that working time was organized in such a way as to safeguard workers’ health and safety. Research, harking back to the Hawthorne Experiments of the 1920s and 30s,³ has established a clear link between long hours, inducing work-related fatigue, and the increased risk of industrial accidents due to loss of concentration.

*The directive bound the existing fifteen and the ten incoming member states of the EU. The European Trades Union Congress (ETUC) regarded this legislation not only as a basic cornerstone of workers’ well being, but also as an indispensable feature of the social dimension of the internal market, especially in light of enlargement.*⁴

¹ Information from www.eu-working-directive.co.uk (accessed on the 4th April 2011)

² Information from www.etuc.org (accessed on the 4th April 2011)

³ The Hawthorne experiments were ground breaking studies in human relations that were conducted between 1924 and 1932 at Western Electric Company's Hawthorne Works in Chicago, USA. Originally designed as illumination studies to determine the relationship between lighting and productivity, the initial tests were sponsored by the National Research Council (NRC) of the National Academy of Sciences. In 1927 a research team from the Harvard Business School was invited to join the studies after the illumination tests drew unanticipated results.

⁴ www.etuc.org, op. cit.

Its main provisions cover:

- Maximum weekly working time of 48 hours on average, including overtime
- At least four weeks' paid annual leave
- A minimum rest period of 11 hours in each 24, and one day in each week
- A rest break if the working day is longer than six hours
- A maximum of eight hours' night work, on average, in each 24.

Although it seems perfectly reasonable to us now, the legislation was controversial when first introduced. Amongst other issues, "on call" hours, such as those covered by Doctors were seen as actual working time leading to serious questions about how Doctors could be expected to do their jobs within the rules. This ties in with "split days" in the entertainment industry, particularly the West End, where a morning call followed by an evening call attracts a "captive time" payment for the afternoon session.

Understanding the ethos behind this directive goes some way to explain the reasoning behind the way I chose to phrase my original question. Based firmly in common sense, it was designed to ensure safe working practices by allowing workers appropriate time to rest and going some way to encourage an appropriate work/life balance.

In theatre and by extension all performing arts, there is always pressure to ensure that the show goes up, both on time and on budget. It may therefore be considered all the more important that those working on the show are well rested and not putting themselves *or others* at risk by having gone too long without a break.

3 NEW WRITING 2010

I was asked to supervise the NEW WRITING season at the Barn Theatre, Rose Bruford College, then put together a team of student volunteers to take the plays up to The Unicorn Theatre near London Bridge. The essential thinking behind this transfer was that agents and other interested parties could see the work of the School of Performance in a more easily accessible venue. The shows were to be accompanied by a symposium on new writing to take place on the final Saturday morning.

With eight different directors and therefore eight different creative visions, mounting ten productions in three weeks on three composite sets was ambitious, to then take it all into the Unicorn, overly so. As we saw at the time, it was possible, however some unacceptable compromise was identified.

4 SCALE AND SCHEDULE

I append examples of the schedules to which we worked and upon first glance, one might think them reasonable. Time has been allocated for each department to complete its work, there is contingency time allocated for overruns and there seems to be an abundance of time for technical rehearsal. Each individual show should run for approximately half an hour and in a professional environment, we would expect to finish this work with time to spare.

However, it must be remembered that we are dealing with learners here. In terms of their development, how much time should we actually allocate for something that in the profession we would expect to take half an hour: one hour, two?

As a professional, I am very well aware that a task will expand to fill the time allotted. But how much freedom can student Directors expect to be given in order that they have time to experiment with or express their creative vision and the way in which they articulate it? How long does one allow the lighting designer to tweak and tweak and tweak? Personally, I am very much of the mind that sees the *theatre as a playground*, but in terms of the wider team and the process as a cohesive whole, there have to be limits.

So in real terms, beside myself, several of the technical students worked between sixty and seventy hours per week for a month to get this work finished. By the end of this month we were all exhausted and at a debriefing session, discussed at length what had been learned and how valuable, or not, the experience had been.

Consensually, the main thrust of our deliberation was to conclude that sets of the size designed and built for these seasons were *resource heavy* in every respect; manpower, scheduled build time, stage time, workshop & storage considerations and budget.

Whilst students felt that they had worked hard and achieved excellent results, they also identified feelings of having been used by the college to present shows from which they themselves derived no benefit. To put *no too fine a point on it*, they felt they should have been paid.

In mounting these shows then, the emphasis would appear to have been on product rather than process, and I found myself asking the following questions:

- Given that these productions are a reflection on what students have learned to date, what does an audience expect to see? How far should we go in terms of *professional polish*? How do we judge when enough time and energy has been spent on one particular element of a production and that we have to move on?
- What is the rationale for the scale of these sets? The term “fully realised” has been used several times within my hearing, but what do students understand by this expression?
- Should we be seeking to design and build smaller sets of a high quality rather than enormous yet mediocre sets?
- Shouldn't each design be aiming for optimum (not reduced) seating in all venues, and shouldn't it also include masking and access? With an impact on the schedule, the rearrangement of auditorium seating affected each and every production in the season.
- Particularly with Musical Theatre being a substantial part of each evening of shows within the structure of a triple (or quadruple) bill – one week (less for the middle week of shows) is simply not enough time to achieve productions of this size safely and to the high standards we ask of our students. This applies as much to workshop space and time as it does to space and time in the theatre. What briefing notes are available to the Writers and indeed the Directors and Designers for these seasons?

- Budgetary considerations aside, if this scale *is* to be maintained, surely a minimum ten day production period needs to be scheduled for such seasons?
- We gave only three performances each week. Perhaps consideration might be given to adjusting the balance here, so that more people can be given the chance of seeing the students' work. This may also give the students an opportunity to explore the developmental opportunities of a slightly longer run.

A summary of these points might indicate some concern about the quality of the work presented. Whilst true, this was not my main concern. My argument is, that given the sheer scale of the project, the achievement of any semblance of quality work took an enormous number of student hours, spread across a limited number of students. That intensity of work might well be acceptable for the professional, but I must question the value of this experience in terms of the students' learning?

5 IMMEDIATE RELEVANCE OF THE EU WORKING TIME DIRECTIVE

By working faithfully eight hours a day you may eventually get to be boss and work twelve hours a day.

ROBERT FROST⁵

It is management's responsibility, or in this case ours as teachers, to ensure that the workforce, or students, are not overworked and are therefore in a fit state *to* work.

Interestingly, most of the students I spoke too were very well aware of the directive, but understood that it did not directly apply to them. However, it is frequently quoted whenever an issue of missed or foreshortened breaks arises *in instances where a student is either not engaged with or is not otherwise enjoying the work at hand*⁶.

Once the student leaves college and enters the industry, he or she has a choice, a choice that may include derogating the right to a tightly controlled working week, opting instead to

⁵ Robert Frost (1874-1963), four-time Pulitzer Prize winning American poet, teacher and lecturer. Source: www.onlineliterature.com (accessed on the 10th April 2011)

⁶ I shall expand further on this notion elsewhere, but it lies outside the limitations of this brief.

work within a system of annualized hours⁷. This is particularly prevalent if one is working in a venue rather than on a specific production.

In a world outside that of education, the freelance technician may tend to choose work that fits in with a chosen lifestyle. Perhaps one of working six months each year, with the other six spent cruising the Mediterranean. Well, we can all dream.

However, these choices are not yet open to the student and we must ensure that he or she is not exploited whilst at college. The student is under pressure to achieve, fearful of poor grades, keen to demonstrate commitment at all costs and at all times. It is this desire to succeed that can put the student at greater risk of this exploitation than the industry professional.

Some might argue that I am ill advised in my use of the word *exploited*. I would disagree; far too often, I stood, awe-struck, observing enormous pressure being exerted on student stage management, technicians *and performers* by both professional and student directors over the course of this season. I can quite see that these students experienced a sense of under-achievement, almost failure as they went about supporting another's creative ambition. They therefore felt the need to push themselves further and harder to achieve often inappropriate and in most cases unattainable standards of professional presentation and craftsmanship, with fantastically limited resources. Life may not be fair, but as teachers, surely we have to at least try to redress that balance.

6 ADDITIONAL RELEVANT HEALTH & SAFETY ISSUES

There are standards to which students should adhere while in school so learning is not compromised and health and safety are not jeopardized.

DALE BROWN⁸

As one might appreciate, the directive was developed alongside other Health & Safety guidelines. We are educating future professionals here, surely their health, their safety, are as important as that of a paid workforce; perhaps even more so?

⁷ Hours averaged out over the course of a year rather than over the course of a fortnight – the usual method and timeframe recommended within the directive.

⁸ Dale Brown (born November 2, 1956) is an American author and aviator. Source: www.harpercollins.com (accessed on the 10th April 2011).

With such a tight schedule, the pressure on the students to rush, cut corners and take risks was immense, so we should also look at the points linking our particular topic to relevant others.

- Are enough students allocated to the production crew? Is this a formal arrangement or as ad hoc as it might appear? For instance, the footing of ladders is something that is regularly overlooked and we need to ensure that enough people are around to cover this necessity.
- Conversely, we sometimes have far too many people in a space – so much to do and so little time. We need to strike a balance between what we want from the students and what is actually possible with the time and money available.
- Steel toe capped boots *must* be standard footwear across technical programmes. Time is wasted and risks taken because students keep these items in lockers and are reluctant to put them on.
- Other PPE⁹ need only be worn/used as required. Common sense is central to all HSE¹⁰ policy and this needs to be recognised.

Each of these points links directly to issues of time. We have to understand that students are not as familiar with these rules and regulations as we, the teachers, might be; they therefore have to take the time to both make themselves familiar and act as required. The onus is on the teacher to support this process; we have a duty of care to do so.

7 THE STUDENT LEARNING EXPERIENCE

There are some things you learn best in calm, and some in storm.

WILLA CATHER¹¹

⁹ Personal Protective Equipment

¹⁰ Health & Safety Executive

¹¹ Willa Seibert Cather (1873-1947) was an American Pulitzer prize-winning author. Source: www.willacather.org (accessed on the 10th April 2011).

I use Cather's words here to illustrate the balance we strive to achieve between a *real world* experience and what we want students to learn from it.

The main point of this case study is to look at the students' learning experience within a tight production schedule. So much of this experience is given added value by virtue of the fact that we encourage reflection, *we want students to think about what they are doing*.

Bearing in mind the creative processes required and quite apart from issues regarding familiarisation and acting upon instruction as stated above, time for students to consider their working methods and processes is currently non-existent within the typical production schedule. Yet we expect students to reflect both in and on their practice. An evaluation or reflective journal is also to be submitted by the students within days of a production finishing. How is this possible within the given timeframe?

Freeing up the production schedule might encourage this reflection. Allowing students the time to think about what they are doing and why they are doing it *within the allocated hours* must surely promote good practice and understanding.

How can we give students these opportunities? And lest we forget, what about allowing time for students to make mistakes?

If we are trying to give students a *real world* experience, then we have to recognise that part of this experience is learning to stick to the schedule. It is a vital part of any project. Where in the world will we find the project manager saying: "yes, take as much time as you need"?

The production schedule is also an extension of the timetable; I suggest it is equally unlikely that we would find a lecturer and class prepared to wait *ad infinitum* outside a classroom for the previous class to finish.

Once we have guidelines in place, *then* we can start to blur them. The spirit of collaboration and mutual support that we encourage may well (and indeed will) allow for the odd over-run, but we can only limit this if we have a framework in which to operate.

A last point here might be that we need to encourage students to understand that working time is best spent as productive time. There is absolutely no benefit in sitting at a computer,

looking at FACEBOOK and complaining about the number of hours one is working. The quicker the job gets done, the more time the students have to reflect upon what that job has taught them.

8 CONCLUSION

And time for reflection with colleagues is for me a lifesaver; it is not just a nice thing to do if you have the time. It is the only way you can survive.

MARGARET J. WHEATLEY¹²

I believe, quite simply, that we are asking too much of our students, in terms of the amount and the quality of work we expect them to produce safely within a given timeframe. There is value in giving them a *real world* experience, but we have to temper this with time to reflect.

So, I return to two questions:

- The directive prescribes suitable breaks, should these be implemented to reduce the pressure of time on the student? If so, how can we achieve this?
- How can we encourage a particular standard or quality of work whilst still allowing the student to develop his or her skills in a safe, laboratory environment?

And in answer:

- We need to ensure that students have time to reflect on practise and one way in which we *can* do this is to utilise existing regulations in the form of the EU Working Time Directive.
- We can bolster this in a production environment by limiting the size and scale of productions, in order that students do whatever it is they do well, rather than struggling to do something they shouldn't be doing poorly.

¹² Margaret J. Wheatley is an American writer and management consultant who studies organizational behavior. Source: www.margaretwheatley.com (accessed on the 10th April 2011).

- And we can supplement this by recognising that the term “fully realised” does not necessarily mean a huge set; it could mean just a chair in the middle of the stage.

I approached Michael Earley, Principal at Rose Bruford College, with some of these points at the time. Interestingly, I note that several of them have been acted upon within the current year’s outline schedule. Of particular note in my view, is that it is now common practice to schedule a ten-day production period rather than just a week as was usual. The schedule is still tight, but it is a start.

As teachers, we support learning. We therefore support student engagement *with* learning. We do well to remember this.

MCAS 2011

BIBLIOGRAPHY

BOOKS

- Stephen Brookfield, *The Getting of Wisdom: What Critically Reflective Teaching is and Why It's Important*. From *Becoming a Critically Reflective Teacher*. San Francisco: Jossey-Bass, 1995
- John Biggs, *Teaching for Quality Learning at University*, SRHE and Open University Press, Buckingham, 1999
- Paulo Freire, *Pedagogy of the Oppressed*, Harmondsworth: Penguin 1972

PAPERS

- Taylor & Francis, *Educational Psychology* Vol. 25, No. 6, 2005, pp. 673–680
- John T. E. Richardson, *Students' Approaches to Learning and Teachers' Approaches to Teaching in Higher Education*, *British Educational Research Journal*, Vol. 29, No. 1, 2003
- Tamsin Haggis, *Constructing Images of Ourselves? A Critical Investigation into 'Approaches to Learning' Research in Higher Education*, *Institute of Education, University of Stirling Higher Education Research & Development*, Vol. 24, No. 4, November 2005, pp. 361–372
- Gloria Dall'Alba, *Improving teaching: Enhancing ways of being university teachers*, University of Queensland, Brisbane, Australia
- Vicki Trowler and Paul Trowler, *Student engagement evidence summary*, Department of Educational Research, University of Lancaster, November 2010
- Jan Meyer and Ray Land, *Threshold Concepts and Troublesome Knowledge: Linkages to Ways of Thinking and Practising within the Disciplines*, Occasional Report 4, May 2003
- Kelly McGonigal, *Teaching for Transformation: From Learning Theory to Teaching Strategies* *Speaking of teaching*, Spring 2005, Vol 14 No 2
- Bryan, C & Clegg, K. Routledge, Taylor and Francis, *Innovative Assessment in Higher Education*, 2006
- Alan Olsen, *Diversity and Inclusivity in Teaching and Learning and Student Services in Australia*, Strategy Policy and Research in Education Pte Ltd, July 2001
- Freda Tallantyre, *Transforming Higher Education Through Technology Enhanced Learning*, HEA, December 2009

WEBSITES

- www.eu-working-directive.co.uk
- www.etuc.org
- www.harpercollins.com
- www.hbr.org
- www.margaretwheatley.com
- www.onlineliterature.com
- www.willacather.org

APPENDICES

GENERAL RISK ASSESSMENT

PRODUCTION: New Writing/Paines Plough

VENUE: The Barn Theatre, Rose Bruford

PAGE 1 of 2

DATE:

CONSIDER THE FOLLOWING	Woodworking Machinery Regs	Noise @ Work Regs	PUWER	Workplace Regs
H&S@W ACT	Display Screen Equipment Regs	Electricity @ Work Regs	LOLER	Manual Handling Regs
Management of H&S@W	Working at Height Regs	PPE Regs	Food Preparation & Hygiene	COSHH

IDENTIFY ACTIVITY	Rehearsal	Fit Up	Performance	Get Out
-------------------	-----------	--------	-------------	---------

Ref?	IDENTIFY HAZARD	IDENTIFY PERSONNEL				IDENTIFY HAZARD TYPE	RISK BEFORE (Factors 1-5)			CONTROL MEASURES	RISK AFTER (Factors 1-5)		
		Staff	Cast	Public	Others		Likely?	Injury	Factor		Likely?	Injury	Factor
	Heavy Lifting	X				Heat, slip, electric shock etc. Back injuries, dropping on foot, broken bones, trapped fingers or toes.	4	4	16	All staff will wear appropriate PPE equipment when lifting and heavy objects will be moved by the required amount of people.	1	4	4
	Working at Height	X				Falling, dropping objects from height.	3	4	12	Only use one tool at a time, where possible, avoid working with people underneath, make sure that everyone in theatre is aware that there are people working at height when using a ladder ensure that all parts are secure before mounting and that the ladder is footed when in use.	1	4	4
	Trip Hazards	X			X	Falling, sprains, cuts and grazes.	4	2	8	Ensure all cables are secured to the floor with gaffa tape etc., ensure all major walk ways are clear where possible and that only the cables necessary are left on the floor.	2	2	4
	Loading and unloading vans	X		X		Trapping fingers and toes, sheer weight, drop from van to floor, object falling over in the van.	3	3	9	Van to be packed carefully, extreme care to be taken when loading and unloading the van, appropriate PPE is worn at all times, make sure enough people are around to lift heavy objects and when putting objects into van, make sure they are secured properly to prevent movement during transport.	2	3	6
	Electrocution	X				Burns, scarring, death.	3	5	15	PAT test all equipment, check all kit before it goes up, make sure LX have prepared a suitable working environment before fit up.	1	5	5

	Lamps falling from Rig	X	X			Head injuries, concussion, bruising, death.	2	5	10	Ensure all lights are rigged properly with a safety chain to secure it to the rig.	1	5	5
	Knives and cutting tools	X				Cutting, stabbing	2	2	4	Only carry sharp objects when necessary, ensure blades are put away before moving with them and also when passing the sharp implement to another person, ensure that you give it to them handle first.	1	2	2
	Fatigue	X	X		X	Hunger, Thirst, Tiredness, dizziness, short temperedness, frustration, feeling faint, fainting.	2	2	4	Ensure breaks are allocated and taken when given. Ensure all team members have water available to drink at all times and if time is needed in order for them to recuperate they should go on a long enough break.	1	2	2
	Zarges/Ladders	X				Falling, overbalancing.	3	4	12	Ensure locking clips are secured on ladders when in use and that side bars are locked when used as an A-frame. Never set ladder height beyond 3 rung at the top and don't use ladders unless fully trained in safe working procedures.			
	Zarges/Ladders working at height	X				Dropping sharp and/or heavy objects.	4	3	12	Tools should be secured to the person when not in use (using carabineer) and tools should be used one at a time. Keep persons below away from work area and/or alert everyone of what is going on above.			
	Sewing Machine	X				Needle in finger, electrocution	3	1	3	Only people confident in using machines should use them.	2	1	2
	Iron	X				Burns, electrocution.	2	2	4	Only people confident in using irons should use them.	1	2	1

	Signature	Date	All control measures are ongoing Review required if 1. No longer valid 2. Significant change 3. Following accident or near miss
Assessment prepared by	Lizzie Graham	26/05/10	
Assessment accepted by			

Dear Mark,

These are the costume supervisors and assistants who will be in attendance, where and when, during the production week in the Unicorn;

Monday 14th

14.00 Load van. 4 supervisors- Reah Dorcas Butterly, Caroline Llewellyn, Stacey Peebles and Rebecca Jones

Tuesday 15th

12.00 Unload van. 3 supervisors- Reah, Caroline, Rebecca.

Wednesday 16th

Week 3 tech. If the actors call is at 11, we will be in at 10 to be ready.

Supervisor- Rebecca.

Assistants- Lizabeth Reed, Jade Burchett, Alice Ross, Jennie Buckley, Nia Evans, Jessica Mill, Kat Hutchinson, Laura Metcalfe.

Thursday 17th

Week 1 tech. Again, costume will be there at 10.

Supervisor- Reah

Assistants- Mabyn Aita, Hannah Schomade, Carrie White, Elizabeth Madguich, Kirsty Oriel, Becky Hill

Friday 18th

Week 2 tech. Costume in at 10.

Supervisor- Caroline

Assistants- Jo Butland, Maddy Cass, Maisie McCubbin, Leah Hall, Louise Sullivan

Saturday 19th

Week 3 performance and get out

Supervisor- Stacey

Assistants- Lizabeth, Jade, Alice, Jennie, Nia, Jessica, Kat, Laura

Monday 21st

10- Unload van. 4 supervisors- Reah, Caroline, Stacey, Rebecca.

Hope this OK. Please contact any one of the 4 supervisors if you have any queries.

Becca Jones

Costume Supervisor, Pocketful of Dreams and The Frame

07939129306

GENERAL RISK ASSESSMENT

PRODUCTION: New Writing Week 1

VENUE: Barn Theatre

PAGE 1

DATE:18-05-2010

CONSIDER THE FOLLOWING	Woodworking Machinery Regs	Noise @ Work Regs	PUWER	Workplace Regulations (REGS)
H&S@ W ACT	Display Screen Equipment Regs	Electricity @ Work Regs	LOLER	Manual Handling Regs
Management of H&S@W	Working at Height Rgs	PPE Regs	Food Preparation & hygiene	COSHH

IDENTIFY ACTIVITY	Rehearsal	Fit Up	Performance	X	Get Out
-------------------	-----------	--------	-------------	---	---------

Ref?	IDENTIFY HAZARD	IDENTIFY PERSONNEL				IDENTIFY HAZARD TYPE	RISK (Factors 1-5)			CONTROL MEASURES	ACTION		
		Staff	Cast	Public	Others		Likely?	Injury	Factor		Likely?	Injury?	Factor?
001	Guns	X	X	X		Shooting, accidental discharge, Death	5	5	15	SM team to lock the gun away in allocated gun safe, Gun only used during the technical rehearsal, dress and performances, after a full briefing with a qualified armourer	2	5	10
002	Theatrical smoke, Respiratory problems, Restriction of visibility (enhancing trip hazards and hiding exit and other warning signs), slip hazards if smoke oil spilled	X	X	X	X	COSHH,	2	2	4	Smoke to be kept to the minimum commensurate with artistic requirements. Only smoke oil/ canisters recommended by manufacturer of smoke generator as harmless and accompanied by COSHH data to be used. Ensure that generator is not used until it has reached its correct operation temperature. Observe all manufacturers safety notice regarding hot parts. Only responsible competent persons to operate smoke generators	1	1	1
Ref?	IDENTIFY HAZARD	Staff	Cast	Public	Others	Identify Hazard type	Likely?	Injury?	Factor?	Control Measures	Likely	Injury	Factor
003	Smoking on stage	X	X	X	X	Risk of fire, burns, Respotry problems	2	4	8	Smoking only done during the dress rehearsal and performances, Fire alarm isolated and in show mode, Sand bucket and fire extinguisher on stand by close to stage with a dedicated member of Stage Management responsible for control of cigarette on stage	2	2	4
004	Electricity	X	X	X	X	Shock, Fire,	2	4	8	Ensure all equipment is PAT tested by a member of staff with appropriate training, ensure everyone working with electricity is	3	3	9

										appropriately trained/supervised, any faulty pieces of equipment, should be reported to, James Carruthers or Jon Spencer immediately.			
005	Rigged items at height	X	X	X	X	Falling items from grid/ lx rig points, Working at height	2	4	8	Everything securely rigged + Safety chains on LX equipment, crew use Lanyards and hard hats while working, no loose items left in grid. Rigged and Checked	2	2	4
010	Slips, trips, falls	X	X	X	X	Broken bones, cuts, bruises, sprains	3	4	12	Ensure the cast have a full walk through on stage with all safety features pointed out, and ensure gangways are kept clear at all times.	2	2	2
011	Working in the dark scene changes in blackouts	X	X			Trips, Falls, slips busies, cuts	2	3	6	Ensure scene changes are rehearsed in the light before moving onto show condition lighting, Ensure that a safe level of lighting is maintained throughout the s	4	1	4

	Signature	Date	All control measures are ongoing Review required if 1. No longer valid 2. Significant change 3. Following accident or near miss
Assessment prepared by James Carruthers			
Assessment accepted by			

GENERAL RISK ASSESSMENT

PRODUCTION: New Writing

VENUE: Barn Theatre, Rose Bruford

PAGE: 1 of 5

DATE: 26/05/10

CONSIDER THE FOLLOWING	Woodworking Machinery Regs	Noise @ Work Regs	PUWER	Workplace Regulations (REGS)
H&S@ W ACT	Display Screen Equipment Regs	Electricity @ Work Regs	LOLER	Manual Handling Regs
Management of H&S@W	Working at Height Rgs	PPE Regs	Food Preparation & hygiene	COSHH

IDENTIFY ACTIVITY	Rehearsal	Fit Up	Performance	x	Get Out
-------------------	-----------	--------	-------------	---	---------

Ref?	IDENTIFY HAZARD	IDENTIFY PERSONNEL				IDENTIFY HAZARD TYPE	RISK (Factors 1-5)			CONTROL MEASURES	RISK (factor 1-5)		
		Staff	Cast	Public	Others		Likely?	Injury	Factor		Likely?	Injury	Factor
	Heavy Lifting	x				Trapped finger/ toes Slip/fall Back injury Dropping on foot Broken bones	4	4	16	Heavy lifting training PPE equipment to be worn at all times. Insure as many bodies as necessary are used to move large items.	1	4	4
	Tripping/ tripping over cables/booms (in dark)	x	x			Falls Cuts/ abrasions Sprains	3	2	6	Make sure all cables are taped down securely and highlighted where necessary. All personal to have a walkthrough of the space so all hazards are identified to them. When cables not being use to be stored off the floor. Booms are highlights in corners where necessary.	2	2	4
	Working with working lights off	X	X			Head injury Falls Trips Sprains/strains/breaks	2	2	4	Cast/staff tour of the stage. Clearly marked areas Make equipment visible	1	2	2
	Electrocution	X	X			Burns Internal Damage	3	3	9	Ensure all equipment is PAT tested by a member of staff with appropriate training and ensure everyone working with electricity is appropriately trained and supervised. Any faulty pieces of equipment should be reported to Chris Farncomb, Jay martin, Dan West and Lizzie Graham or whoever is available.	1	3	3
	Fire (lighter, naked flame on stage)	X	X	X	X	Death Burns	2	4	8	Ensure all lighters are in good use before issuing. Visual procedure. Lighters kept on no longer than 30 seconds. Don't leave in direct sunlight. Ignite away from face. Do not puncture.	1	4	4
	Fire (Smoking)	X	X	X	X	Death Burns	2	4	8	Ensure cigarette is lit with acknowledgement of the whole team under a calm and controlled environment. Clothing must not			

										flow into the direction of lit cigarette. Must be extinguished in an ashtray with KY Jelly or Sand inside both on and offstage.			
	Use of guns NB: guns are kept in a secure lockable container when not in use and transported by a named responsible person at other times. All firearms to be either incapable of firing live round or certified as deactivated- certificates to be available with the weapons. Suitable black ammunition only must be used- said ammunition also to be kept under secure lock and key.	x	x	x		loss of hearing, powder burns	3	5	15	Gun training undergone by all those handing the guns. Gun firing takes place in controlled circumstances are planned and notified to all concerned; in technical the word "gun firing" are used to indicate such occurrences. In performance, sign are posted to warn members of the audience of such occurrences guns shall not be fired in immediate proximity to another person. Theatrical 'tricks' shall be used to give the impression of (for instance) a point blank shot being fired.	1	5	5
Ref?	IDENTIFY HAZARD	Staff	Cast	Public	Others	Heat, slip, electric shock etc.	Likely?	Injury	Factor		Likely?	Injury	Factor
	Fire arms being stolen or used in illegal activity	X	X	X	X		5	4	20	Inform the police and the council that guns are being used at the venue. Inform the police as soon as the guns are found to be missing. When not in use the firearm will be locked away and the cartridge will be locked away in a box separate from the fire arm. ASM2 will sign the fire arm in and out. Once the gun has been signed out it will remain under constant supervision of the responsible person (ASM2). It will be handed back to ASM2 who will lock it away. All team to be notified when the gun have been removed from sight.	1	4	4

	Fire arm incorrectly used	X	X	X		loss of hearing, powder burns	3	5	15	Only trained and competent personnel will use the firearm prior to firing. The actors will be trained how to use the firearm prior to firing. The firearm will not be handled, or operated by anyone under the influence of drugs or alcohol, or anyone under the age of 18. The fire are will be discharged the number of times required on stage. However if after the first attempt the shot has failed to fire, no further attempts will be made the backup gun will be fired. At no point will the fire arms be left unattended. The fire ram will be discharged at a minimum distance of 2 meters from any other person. The fire arm will not be pointed at the audience.	1	5	5
	Firearm incorrectly maintained	X	X	X		Loss of hearing, powder burns, Back fire	2	5	10	The fire arm will be cleaned and maintained to a standard suitable for use. Any defect in the weapon will result in the firearm being withdrawn, or not fired.			
Ref?	IDENTIFY HAZARD	Staff	Cast	Public	Others	Heat, slip, electric shock etc.	Likely?	Injury	Factor		Likely?	Injury	Factor
	Pyrotechnics (Pyros) – storage and loading	x	x	x		Injuries due to burns, shrapnel impact, short/long term deafness	5	5	25	Only competent, responsible persons to handle pyros. All stocks to be kept cool, dry and away from naked flame in sealed boxes or locked steel containers. Firing system MUST be specifically designed for the task and incorporate a key lock in the firing circuit – the key should NOT be left in the firing system while it is loaded and unattended. Firing system should be clearly marked to minimise the risk of firing the wrong device and should be designed to avoid as far as possible any in-show replugging.	1	5	5

										Pyros should not be loaded until the last possible moment (usually the 'half'). When loading pyros, loader MUST remove firing key from system and keep it on his/her person until all pyros are loaded. Operator MUST ensure that pyros are placed away from inflammable items and that hot particles from pyros will not hit either audiences, performers, musicians or staff. If using maroons, empty all loose detritus etc from the bomb tank after each firing and ensure that grille over bomb tank is secure, that any warning notices are in place and that any visual warning devices are functioning correctly			
Pyrotechnics – operating	x	x	x		Injuries to others due to burns, shrapnel impact, short/long term deafness	5	5	25	Only competent, responsible persons to fire pyros. Operator MUST have a clear, unobstructed view of the Pyro(s) at the time of firing. If this not possible then the operator MUST be direct communication with another responsible person who does have a clear, unobstructed view. When maroons are in use (bomb tank on fly floor) warning notices MUST be placed near all access points and (as far as possible) access to the bomb tank be locked off until the maroon has been fired. If bomb tank in a working area, some visual warning devise (flashing light) MUST be activated for at least 30 seconds before maroon is fired OR access to that area of the stage physically prevented. Any staff who have to be within 5 metres of the maroon when it is fired to wear ear	1	5	5	

										Defenders. Operator MUST ensure that the correct pyro is fired at the correct time. Operator should ensure that the firing key is not left in the firing box when the system is live and unattended.			
	Haze	X	X			Leaking of Haze fluid causing a slip hazard, haze causing floor to become slightly slippery, obscuring of vision. Slips, trips, bumps, bruises, cuts, grazed.	3	2	6	Make cast and crew aware when and where Haze is being used prior to the performance, ensure Haze machines are monitored to prevent leakage or report leakage if needed. Make sure staff and cast are aware of their surroundings prior to their performance in order for them to navigate through the Haze.	1	2	2
	Water	X	X			Spillage, slipping	2	2	4	Bottles with lids only. Spillage cleared immediately.	1	2	2
	Blocking Fire Exits	X	X	X	X	People trapped in building, burns, Death	1	5	5	Keep Fire Exits clear	1	5	5
	Working In Darkness	X	X		X	Trips, falls, bumps.	2	3	6	Make sure that all people are aware of their surroundings.	1	3	3
	Climbing . Sitting on fence.	X	X			Falls, broken bones.	3	4	12	Ensure actors have rehearsed with the fence and are familiar with what they have to do and how they need to climb up and down it and also how they will sit on it safely. Ensure they are confident about climbing the fence and have had plenty of practice in order to build up their own awareness and safety. The fence has been built in order to accommodate the actors' needs for their own safety and confidence.	2	4	8
	Falling from Fence	X	X		X	Bruises, Sprains, Broken Bones.	3	4	12	Ensure actors have rehearsed with the fence and are familiar with what they have to do and how they need to climb up and down it and also how they will sit on it safely. Ensure they are confident about climbing the fence and have had plenty of practice in order to build up their own awareness and safety. The fence has been built in order to accommodate the actors' needs for their own safety and confidence. A bar has been put in place for actors to sit on steadily, climbing aids for climbing up and down fence have been added to the poles in order to aid actors in their steadiness to climb and descend	2	4	8

										fence.			
	Sound Levels	X	X	X	X	Loss of hearing due to sound pressure levels exceeding 80dB.	3	2	6	Prevent feedback by "ringing" out the room during quiet time and using a graphic EQ.	1	2	2

	Signature	Date	All control measures are ongoing. Review required if 1. No longer valid 2. Significant change 3. Following accident or near miss
Assessment prepared by	Lizzie Graham (Production Manager)	24/05/10	
Assessment accepted by			

GENERAL RISK ASSESSMENT

PRODUCTION: Directors New Writing

VENUE: The Barn

PAGE 1

DATE: 4th June 2010

CONSIDER THE FOLLOWING	Woodworking Machinery Regs	Noise @ Work Regs	PUWER	Workplace Regs
H&S@W ACT	Display Screen Equipment Regs	Electricity @ Work Regs	LOLER	Manual Handling Regs
Management of H&S@W	Working at Height Regs	PPE Regs	Food Preparation & Hygiene	COSHH

IDENTIFY ACTIVITY	Rehearsal	Fit Up	Performance	X	Get Out	
-------------------	-----------	--------	-------------	---	---------	--

Ref?	IDENTIFY HAZARD	IDENTIFY PERSONNEL				IDENTIFY HAZARD TYPE	RISK BEFORE (Factors 1-5)			CONTROL MEASURES	RISK AFTER (Factors 1-5)		
		Staff	Cast	Public	Others		Likely?	Injury	Factor		Likely?	Injury	Factor
	Trip Hazards	X		X	X	Heat, slip, electric shock etc. Falling, sprains, cuts and grazes.	4	2	8	Ensure all cables are secured to the floor with gaffa tape etc., ensure all major walk ways are clear where possible and that only the cables necessary are left on the floor. Actors will be shown around the space before the performance and made aware of where possible trip hazards are. By whom? PM & SM By when? 10/7/2010 Done?	2	2	4
	Tripping or falling On raised steel deck	X	X	X		Minor injuries: Bruises, Fractures	3	1	3	Make sure all members of the crew and the Cast are aware of the raise. Make all the edges visible By whom? SM By when? 10/7/2010 Done?	3	1	3
	Electrocution	X				Burns, scarring, death.	3	5	15	PAT test all equipment, check all kit before it goes up. All wires in a good condition and nothing left open live. By whom? Chief LX By when? 10/7/2010 Done?	1	5	5

Lamps falling from Rig	X	X			Head injuries, concussion, bruising, death.	2	5	10	Ensure all lights are rigged properly with a safety chain to secure it to the rig. By whom? Chief LX By when? 10/7/2010 Done?	1	5	5
Food/ Drink		X			Allergic reactions, Sickness, Food poisoning, Slips, Bruising.	2	3	6	Make sure all food and drink is stored and handled correctly and hygienically. Make sure all food and drink is in date. Make sure no actors are allergic to the food or drink. Crew will mop up spills. By whom? SM By when? 10/7/2010 Done?	1	3	6
Darkness Backstage	X	X			Minor injuries: Bruises Fractures	2	2	4	Make sure there some light in all areas in the theatre including backstage. All walkway are to be kept clear of objects. Make sure all raised areas are marked correctly. Torching exits for actors where appropriate. By whom? Chief LX & SM By when? 10/7/2010 Done?	2	2	4
Manual handling	X	X			Pulled Muscles, bruising, trapped fingers and toes	2	1	2	Make sure all heavy items are in rehearsals for the actors to rehearse with. Make sure there are enough people to lift the objects without strain. By whom? PM By when? 7/6/2010 Done?	2	1	2
Glass/ porcelain: If Broken	X	X			Cuts, bleeding.	1	2	2	Make sure that all of the actors are aware where the glasses and plates are on stage and have a dust pan and brush for clearing up. By whom? SM By when? 10/6/2010	1	2	2

										Done?			
	Actors in bare feet		X			Slip/ injury in foot	2	2	4	Common sense and sweeping floors. By whom? Costume, SM By when? 7/6/2010 Done?	2	2	4
	Blood	X	X			Slipping, Allergic reactions	2	1	2	Make sure that all cast and crew are aware there will be blood. Make sure that the blood is cleared up as soon as possible. Blood that can have contact with skin will be used. By whom SM By when 7/7/10 Done	2	1	2
	Teeth		X			Chocking	2	2	4	Make sure that the actor has rehearsed with the teeth Make sure that he is monitored by stage management at all times By whom SM By when 7/7/10 Done			
	Paintball Shot from a BB Gun	X	X			Bruising Possible Fractures unconsciousness	2	3	6	Make sure that the actor is wearing the correct protective clothing. Make sure that the person shooting is competent. Make sure there are only the relevant people on stage. The firing will happen from a safe distance from both the actor being shot and the audience. By whom SM By when 7/7/10 Done	2	2	4
	Guns Representation of guns being used		X	X		Shock	2	1	2	Make sure that there are signs in the auditorium to warn the audience that a guns is being used By whom? PM & SM By when? 10/7/2010 Done?	1	1	

	Signature	Date	All control measures are ongoing Review required if 1. No longer valid 2. Significant change 3. Following accident or near miss
Assessment prepared by			
Assessment accepted by			

Contacts List for New Writing Season

Designer

Charlotte Reibell

Mobile: 07961 017 292

Email: creibell864@bruford.ac.uk

Production Manager

Chris Markham

Mobile: 07745 064 057

Email: cmarkham758@bruford.ac.uk

Email: christopher.markham@gmail.com

Stage Management

SM James Carruthers

Mobile: 07825 168 701

Email: jcarruthers876@Bruford.ac.uk

Email: carruthers1200@gmail.com

DSM Sarah Clear

Mobile: 07828 187 106

Email: sclear295@bruford.ac.uk

ASM Teya Lanzon

Mobile: 07507 844 597

Email: tkneplerlanzons578@bruford.ac.uk

ASM Georgia Bird

Mobile: 07971609959

Email: gbird539@bruford.ac.uk

LX Department

Lighting Manager Jay Martin

Mobile: 07590 465 670

Email: jmartin598@bruford.ac.uk

Lighting Designer Richard Burton

Mobile: 07595 698 598

Email: rburton284@bruford.ac.uk

Chief Electricians Danielle Fray

Mobile: 07763 313 556

Email: dfray451@bruford.ac.uk

Sound Department

Malin Mork

Mobile: 07545 459 197

Email: mmyrvaagnes_mork837@bruford.ac.uk

Email: malinmork@hotmail.com

Costume

Costume Supervisor Reah Butterly

Mobile: 07852 195 125

Email: rbutter220@bruford.ac.uk

Creator Maker Nikki Whitlock

Mobile: 07771 552 177

Creator Maker Kirsty Armitt

Mobile: 07535 685 024

Creator Maker Beth Kemp

Mobile: 07913 380557

Costume Assistant Mabyn Aita

Mobile: 07766 317 545

Costume Assistant Hannah Shomade

Mobile: 07947 141 231

Costume Assistant Carrie White

Mobile: 07731 576 667

Costume Assistant Elizabeth Madgwick

Mobile: 07515 773 917

Costume Assistant Kirsty Oriel

Mobile: 07908 573 040

Costume Assistant Rebecca Hill

Mobile: 07795 559 067

Scenic Artists

Project Manager Raymond Noakes
Workshop Manager Amy Southworth
Workshop Assistant Katie Herterich
Workshop Assistant Nathan James
Workshop Assistant Bridget McKee
Workshop Assistant Pauline Knoblauch
Workshop Assistant Leanne Palmer

Cast

Actor Charlotte Allmand
Mobile: 07821 303 036
Email: callmand624@bruford.ac.uk
Email: c_allmand@live.co.uk

Actor Josh Alward
Mobile: 07766 751 780
Email: jalward682@bruford.ac.uk
Email: josh.alward@hotmail.com

Actor Ariane Barnes
Mobile: 07816 330 930
Email: abarnes432@bruford.ac.uk
Email: ariane@arianebarnes.co.uk

Actor Joe Brown
Mobile: 07518 406 785
Email: jbrown390@bruford.ac.uk
Email: joseph.brown01@hotmail.co.uk

Actor James Buckle
Mobile: 07525 184 095
Email: jbuckle458@bruford.ac.uk
Email: jameshardy@me.com

Actor Gudda Asa Jons Huldudottir
Mobile: 07575 589 180
Email: gjons_huldudottir784@bruford.ac.uk
Email: jons.huldudottir@gmail.is

Actor Ryan Hacker
Mobile: 07731 400 101
Email: rhacker516@bruford.ac.uk
Email: rhacker2000@hotmail.com

Actor Max Hutchinson

Mobile: 07717 131 470

Email: mhutchinson843@bruford.ac.uk

Email: max-hutchinson@hotmail.co.uk

Actor Stephanie McGregor

Mobile: 07840 103 162

Email: smcgregor333@bruford.ac.uk

Email: s_mcgregor@hotmail.co.uk

Actor Hanna Nitti

Mobile: 07890 814 673

Email: hnitti689@bruford.ac.uk

Actor Pierina Penny

Mobile: 07824 398 669

Email: ppenny858@bruford.ac.uk

Emergency Number: 07949 386 818

Actor Sophia Simpson

Mobile: 07903 457 224

Email: ssimpson582@bruford.ac.uk

Email: sophiasimpson@hotmail.com

Actor Tinna Torvald

Mobile: 07575 233 756

Email: tthorvaldsdottir812@bruford.ac.uk

Email: tinnathorvalds@gmail.com

Actor Jesse Velik

Mobile: 07846 637 759

Email: jvelik164@bruford.ac.uk

Email: jessevelik@hotmail.com

Actor Hannah Symeou (formerly Hannah White)

Mobile: 07950 099 144

Email: hwhite032@bruford.ac.uk

Email: hannahsymeou@googlemail.com

Paines Plough

Paines Plough Office: 020 7240 4533

James Grieve

Artistic Director: 07713 138650

Director: Week 2

james@painesplough.com

Tessa Walker

Literary Director: 07951 742 670

Director: Week 1

tessa@painesplough.com

George Perrin

Artistic Director: 07961 369 118

george@painesplough.com

Anneliese Davidsen

Executive Producer: 07957 200154

Anneliese@painesplough.com

Clare Martynski

Admin Assistant: 07766 242044

clare@painesplough.com

Future Perfect Writers:

Tom Wells: 07812 684340

t.w.wells@googlemail.com

Lucinda Cardey: 07921 505853

lu_erm@hotmail.com

Laura Lomas: 07870 410437

laura.h.lomas@googlemail.com

Adam Taylor: 07814 628768

thelittlegreyartist@hotmail.com

Penny Skinner: 07974 265594

penelopeskinner@hotmail.com

Danielle Sibley: 07888 739012

sibleydanielle@hotmail.com

New Writing Season 2

Stage Management

PM Lizzie Graham

Mobile: 07944 764 005

Email: egraham242@bruford.ac.uk

Email: liz_graham_5@hotmail.com

DSM Karolin Frohnert

Mobile: 07946 611 427

Email: kfrohnert746@bruford.ac.uk

ASM Lucy Neale

Mobile: 07871066839

Email: lneal225@bruford.ac.uk

Email: lucy.neal@hotmail.com

LX Department

Lighting Manager Jay Martin

Mobile: 07590 465 670

Email: jmartin598@bruford.ac.uk

Chief Electricians Chris Farncombe

Mobile: 07817 277 230

Email: cfarncombe228@bruford.ac.uk

Designer

Designer Frans Friis

Mobile: 07506 230 103

Email: ffriss431@bruford.ac.uk

Email: mail@friisdesign.net

Sound

Sound Thomas Butler

Mobile: 07735 438 024

Email: tjefferybutler161@bruford.ac.uk

Email: botta53@hotmail.com

Costume Department

Costume Supervisor Caroline Llewellyn

Mobile: 07807 206 505

Email: cllewellyn889@bruford.ac.uk

SM Dan West

Mobile: 07551 030 508

Email: dwest483@bruford.ac.uk

ASM David Armstrong

Mobile: 07725 406 952

Email: darmstrong520@bruford.ac.uk

ASM Hetty Tillard

Mobile: 07867 975 434

Email: htillard576@bruford.ac.uk

Lighting Designer Simon Gray

Mobile: 07791 617 654

Email: sgray567@bruford.ac.uk

Lighting Programmer Isaac Conroy

Mobile: 079 999 37075

Email: iconroy392@bruford.ac.uk

Creator Maker Ellie Moss

Mobile: 07535 231 237

Email: emoss900@bruford.ac.uk

Email: ellie_moss@hotmail.co.uk

Creator Maker Helen Gardner

Mobile:

Email:

Email:

Scenic Artists

Project Manager Alice Bolton

Mobile: 07833 462 465

Email: abolton646@bruford.ac.uk

Email: boltonalice@hotmail.com

Workshop Assistant Dominic Kelly

Mobile: 07871 896 021

Email: dkelly638@bruford.ac.uk

Email: dok4187@googlemail.com

Workshop Assistant Benedict Szczepaniak-Sloane

Mobile: 07935 067 158

Email: bszczepaniaksloane145@bruford.ac.uk

Email: whatsappbenedict@hotmail.com

Workshop Assistant Kieren St Claire

Mobile: 07883 488 588

Email: kst_clair037@bruford.ac.uk

Email: spikeybitz@hotmail.com

Directors

Director Tessa Walker

Mobile: 07951 742 670

Email: tessa@painesplough.com

Email: tessawalker815@btinternet.com

Workshop Manager Michelle Kenward

Mobile: 07858 985 230

Email: mkenward001@bruford.ac.uk

Email: shellk4@hotmail.co.uk

Workshop Assistant Zoe Skinner

Mobile: 07817370331

Email: zkinner131@bruford.ac.uk

Email: zoe.skinner@gmail.com

Workshop Assistant Claire Tilly

Mobile: 07500 528 474

Email: ctilly243@bruford.ac.uk

Email: keybladefigher21@hotmail.co.uk

Director Iain Reekie

Mobile: 07515 877 888

Email: Iain.Reekie@bruford.ac.uk

Writers

Beneath the Light Danielle Sibley

Mobile: 07888 739012

Email: sibleydanielle@hotmail.com

Some Machine Laura Lomas

Mobile: 07870 410 437

Email: laura.h.lomas@googlemail.com

Park High Adam Taylor

Mobile: 07814 628 768

Email: thelittlegreyartist@hotmail.com

Contact Details - Production Team
Director New Writing 2010

Role	Name	Phone	Email
Production Manager	Michelle Rolfe	07967 181 227	Mrolfe640@bruford.ac.uk
Director – Odd jobs Gratified	Arni Gretar Johannsson	07964 045 837	arnigretar@gmail.com Ajohannsson907@bruford.ac.uk
Director – Ringing in Your Ears	Amanda Collins	07914 209 164	Acollins902@bruford.ac.uk
Director – Pocket Full of Dreams	Kimberley Sykes	07815 548 355	Ksykes167@bruford.ac.uk
Director – The Frame	Ola Ince	07843 939 210	Oince489@bruford.ac.uk
Designer	Jessica Maliphant	07825 135 869	Jmaliphant899@bruford.ac.uk Lola89@hotmail.co.uk
Stage Manager	Hayley Constable	07877 835 688	Hconstable238@bruford.ac.uk
Deputy Stage Manager 1,3	Victoria Marino	07931 721 693 07940 081 156	Vmarino466@bruford.ac.uk Bikmarino1@yahoo.co.uk
Deputy Stage Manager 2,4	Leona West	07982 030 559	Lwest103@bruford.ac.uk
Assistant Stage Manager	Katie Keown	07540 864 134	Kkeown444@bruford.ac.uk
Assistant Stage Manager	Matthew Briggs	07891 160 911	Mbriggs018@bruford.ac.uk
Assistant Stage Manager	Isabelle Circou	07919 504 006	Icircou569@bruford.ac.uk
Lighting Designer	Ross Doughty	07979 521 235	Rdoughty635@bruford.ac.uk
Lighting Designer	Ollie Downton	07816 297 402	Odownnton927@bruford.ac.uk
Lighting Programmer	Carlos Valente	07837 238 106	carlos.pvalente@gmail.com Cvalente482@bruford.ac.uk
Lighting Chief	Chris Houlston	07704 535 384	Choulston627@bruford.ac.uk
Lighting Chief	Chris Considine	07769 314 672	Cconsidine240@bruford.ac.uk
Media Designer	Peter Tomes	07758 236 458	Ptomes809@bruford.ac.uk
Media Designer	Ben Walden	07931 650 735	Bwalden879@bruford.ac.uk
Media Programmer	Adam Millard	07749 680 602	amlx@me.com Amillard148@bruford.ac.uk

Sound Designer/Op	Jonathan Davies	07818 553 900	Jdaves895@bruford.ac.uk
Sound Designer/Op	Thyge Haarberg	07564 056 049	Thaarberg112@bruford.ac.uk
Sound Designer/Op	Leanne Taggart	07825 157 309	Ltaggart867@bruford.ac.uk
Scenic Project Manager	Alice Bolton	07833 462 465	Abolton464@bruford.ac.uk
Scenic Workshop Manager	Michelle Kenwood	07858 985 230	mkenward001@bruford.ac.uk
Costume Supervisor	Stacey Peebles (1,2)	07515 459 060	Speebles102@bruford.ac.uk
Costume Supervisor	Becky Jones (3,4)	07939 129 306	Rjones013@bruford.ac.uk
Costume Maker	Emily Capewell	07815 468 833	Ecapewell323@bruford.ac.uk
Costume Maker	Lizbeth Reed (1)	07853 063 370	Lreed270@bruford.ac.uk
Costume Maker	Jade Burchett (1)	07928 055 153	Jburchett231@bruford.ac.uk
Costume Maker	Alice Ross (2)	07989 112 913	Aross318@bruford.ac.uk
Costume Maker	Jennie Buckley (2)	07981 394 893	Jbuckley585@bruford.ac.uk
Costume Maker	Nia Evans (3)	07545 132 609	nianunu@hotmail.com Nevans809@bruford.ac.uk
Costume Maker	Jessica Mill (3)		Jmill298@bruford.ac.uk
Costume Maker	Kat Hutchison (4)	07745 162 896	Khutchison445@bruford.ac.uk
Costume Maker	Laura Metcalfe (4)	07989 996 831	Lmetcalfe451@bruford.ac.uk

Team of 35

1 = Pocket Full of Dreams

2= The Frame

3= Ringing in your Ears

4= Odd job Gratified

Directors New Writing Production Week

Monday 7th June:

Time	Action	Called
9-10am	Get In & Fit Up	LX, Media, Sound
10-11am		
11-12pm		
12-1pm		
1-2pm	Lunch	LX, Media, Sound
	Get In & Fit Up	Scenic, SM, Media
2-3pm		
3-4pm		
4-5pm		
5-6pm		
6-7pm	Dinner	LX, Scenic, Costume
	Fit Up/Plug up	Sound, Media, SM (Band)
7-8pm	Dinner	Sound, Media, SM
	Media "Focus"	Media
8-9pm		
9-10pm		

Get In
Lighting
Sound
Media
Contingency
Tech
Dress
Show

Tuesday 8th June:

Time	Action	Called
8.30am-9	Get In	SM, Costume
9-10am	Media Programming	Media
10-11am		
11-11.30am		
11.30pm	Quite Time	Sound
12-1pm		
	Lunch	LX, Media, SM
1-2pm	Lunch	Sound, Costume
	Media Programming	Media

2-3pm		
3-3.30pm		
3.30-4pm	Focus	LX
4-5pm		
5-6pm		
6-7pm	Dinner	LX, Media, Costume
	Quite Time / Band	Sound, SM
7-8pm	Dinner	Sound, SM
	Focus	LX
8-9pm	Plot	LX
9-10pm		

Wednesday 9th June:

Time	Action	Called
9-10am	Plot	LX
10-11am		
11-12pm		
12-1pm		
1-2pm	Lunch	Lighting, Media, Costume SM
	Quite Time	Sound
2-2.30pm	Lunch	Sound
	Actors in Space	Cast, SM
2.30pm -3	Technical	Full Company
3-4pm		
4-5pm		
5-6pm		
6-7pm	Dinner	Full Company
7-8pm	Technical	Full Company
8-9pm		
9-10pm		

Thursday 10th June:

Time	Action	Called
9-10am	Contingency	TBC

10-11am		
11-12pm		
12-1pm	Lunch	Full Company
1pm	The Half	Full Company
1.30pm	Dress Rehearsals	Full Company
2-3pm		
3-3.30pm		
3.30-4pm	Contingency	TBC
4-5pm		
5-6pm	Dinner	Full Company
6pm	The Half	Full Company
6.30pm	Dress Rehearsal (including Photo Call)	Full Company
7-8pm		
8-8.30pm		
8.30-9pm	Paint Call	Scenics, SM
9-10pm		

Friday 11th June:

Time	Action	Called
9-10am	Contingency	TBC
10-11am		
11-12pm		
12-1pm		
1-2pm	Warm up in the Space	Cast
2pm	The Half	Full Company
2.30pm	1st Show	Full Company
2.30-3pm		
3-4pm		
4-5pm		
5-6pm		
6-7pm	Warm up in the Space	Cast
7pm	The Half	Full Company
7.30pm	2nd Show	Full Company
7.30-8pm		

8-9pm	
9-10pm	

Saturday 12th June:

Time	Action	Called
9-10am		
10-11am		
11-12pm		
12-1pm		
1-2pm	Warm up in the Space	Cast
2pm	The Half	Full Company
2.30pm	Final Show	Full Company
2.30-3pm		
3-4pm		
4-5pm	GET OUT	Full Company
5-6pm		
6-7pm		
7-8pm		
8-9pm		
9-10pm		

Monday 24 th May		
8:30am-10:30am	Pre Rig	The back LX bar that flies needs rigging in this time
10:30am-2:00pm	Get In and Fit up	HOD please make sure your teams take meal breaks at a convenient point
2pm-4pm	Sound (quiet time)	
5pm-6pm	Contingency	
6pm-9pm or 10?	LX Focus	
Tuesday 25 th May		
9am-10am	Contingency Focus Time	HOD please make sure your teams take meal breaks at a convenient point
10am- 2pm	LX Plot	
2pm-3pm	Sound (Quiet Time)	
3pm-6pm	Technical Rehearsal	Must be Sunflowers Tech
6pm-7pm	Dinner	PAINT CALL FOR SCENICS
7pm-9pm	Technical Rehearsal	
9pm-Late	Paint Call	
Wednesday 26 th May		
9am -12pm	Technical Rehearsal	
12pm-1pm	Lunch	
1pm-4pm	Technical Rehearsal	
4pm-5pm	Dinner	PAINT CALL FOR SCENICS
5pm -6pm	Preset	
6pm-8:30pm	Dress 1	
8:30pm -9pm	Tech Notes	
Thursday 27 th May		
10am -2pm	Technical Time	
1pm -4pm	Actors Notes	Venue to be advised
3pm -5:30pm	Contingency/Dinner	
5:30pm -6pm	Preset	
6pm-8:30pm	Dress 2	
8:30pm -9pm	Notes	
Friday 28 th May		
	Matinee and Evening Performance	
Saturday 29 th May		
AM/PM	Matinee/Get Out	

Provisional Production Schedule New Writing Week 2

Day / Time Schedule of Work Calls

Tuesday 1st June

8.30am	LX Rig / SM Dressing Rooms Dressing Rooms	LX, Costume
9am		LX, Costume
10am	LX / Sound Rig	LX, Costume
11am	Sound Rig	Sound
12pm	LX/Sound move to FOH / Get In for Set	Scenics, SM
1pm	Lunch / Set build for Park High	Scenics, SM
2pm	Set build for Park High / Costume Dressing Rooms	Scenics, SM
3pm	Sound Quiet Time for Park High, Light and Machine	Sound
4pm	Focus for Park High, Light and Machine	LX, SM
5pm		LX, SM
6pm		LX, SM
7pm	Dinner	LX, SM
8pm		
9pm		LX, SM
10pm	Vacate Building	LX, SM

Wednesday 2nd June

9am	Actors call at 9.15am	All Departments, Cas
10am	Machine Plot and Tech Rehearsal	All Departments, Cas
11am		All Departments, Cas
12pm		All Departments, Cas
1pm	Lunch for LX / Turn around from Machine to Light	SM, Scenic
2pm	Light Plot / Lunch for SM and Scenic	All Departments, Cas
3pm	Light Tech Rehearsal	All Departments, Cas
4pm		All Departments, Cas
5pm		All Departments, Cas
6pm		SM, Scenic
7pm	Dinner	All Departments
8pm	Turn Around from Light to Park High	Scenic
9pm	Contingency	Scenic
10pm	Vacate Building	

Thursday 3rd June

9am	Park High Plot / Actor call at 9.15pm	All Departments, Cas
10am	Sound Plot	All Departments, Cas
11am		All Departments, Cas
12pm	Park High Tech Rehearsal	All Departments, Cas
1pm		All Departments, Cas
2pm	Lunch	All Departments, Cas
3pm		All Departments, Cas
4pm		All Departments, Cas
5pm	Dinner	
6pm	Set up for Dress Rehearsal	
7pm	Dress Rehearsal for Park High, Light, Machine	All Departments, Cas
8pm		All Departments, Cas
9pm		All Departments, Cas
10pm	Vacate Building	All Departments, Cas

Friday 4th June

9am	Contingency
10am	
11am	
12pm	
1pm	
2.30pm	Performance for Machine, Light, Park High
2pm	
3pm	
4pm	
5pm	
6pm	
7pm	
7.30pm	Performance for Park High, Light, Machine
8pm	
9pm	

10pm



Saturday 5th June

1pm

2pm

2.30pm

Performance for **Machine, Light, Park High**

3pm

4pm

5pm

Get Out

6pm

7pm

8pm

9pm

10pm

ROSE BRUFORD & PAINES PLOUGH AT THE UNICORN

PRODUCTION SCHEDULE Provisional @ 17th May 2010

Please note that start times are set to allow for off-peak travel from Sidcup

Monday 14th June

1400 Rose Bruford Load HIRE VAN with Set, LX, Sound, Furniture & Props
Load COLLEGE VAN with costume

Tuesday 15th June

1100 Unicorn Unload Set, LX, Sound, Furniture & Props
Commence get-in and rig overheads

1200 Unload Costume
Commence fit-up, sort furniture and prop storage
Sound Rig
From 1300 All crew to split lunch breaks
1500 LX Focus
1700 Sound dinner break
1800 Sound QUIET TIME
All other crew dinner break
1900 LX Plot
Clear and tidy space
2200 Call ends

Wednesday 16th June

1100 Unicorn Set up
WEEK 3 Actors into costume
1130 WEEK 3 Technical Rehearsal
1530 Break
1630 WEEK 3 Dress Rehearsal
1930 Cast notes
Technical corrections then clear WEEK 3
2130 Call ends

Thursday 17th June

1100 Unicorn Set up
WEEK 1 Actors into costume
1130 WEEK 1 Technical Rehearsal
1530 Break
1630 WEEK 1 Dress Rehearsal followed by notes
1800 Break
1930 WEEK 1 Performance
2200 Clear WEEK 1
2230 Call ends

Friday 18th June

1100	Unicorn	Set up WEEK 2 Actors into costume
1130		WEEK 2 Technical Rehearsal
1530		Break
1630		WEEK 2 Dress Rehearsal followed by notes
1800		Break
1930		WEEK 2 Performance
2200		Clear WEEK 2
2230		Call ends

Saturday 19th June

0930	Unicorn	Set up
1000		New Writing Symposium
1300		Reset WEEK 3 Actors into costume
1430		WEEK 3 Performance
1730		Complete get-out
2130		Call ends

Monday 21st June

1000	Rose Bruford	Unload HIRE VAN with Set, LX, Sound, Furniture & Props Unload COLLEGE VAN with costume
------	--------------	---

SCHEDULE SUBJECT TO ADDITION & CHANGE

MCAS 2010